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HOLLIS DANN MUSIC COURSE

# SECOND YEAR MUSIC





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MORNING PRAYERS IN THE FAMILY OF SEBASTIAN BACH

HOLLIS DANN MUSIC COURSE

# SECOND YEAR MUSIC

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DANN SECOND YEAR MUSIC

E. P. 1



## PREFACE

This book is intended to furnish rote songs and introductory sight-reading material for children of the second grade.

**ROTE SONGS.** Many of the songs have been composed for this book, and especial care has been taken that the rhythm of tune and text coincide; *i.e.*, musical and verbal accents fall together. No melodies have been included which do not carry with them a natural and satisfactory harmonic basis. This condition has been most carefully watched, and it applies to both accompanied and unaccompanied melodies.

**FROM BLACKBOARD TO BOOK.** Even after the child has become accustomed to the chart or blackboard he finds difficulty at first in following the melody-line in a book. This difficulty may be minimized and the child's introduction to the book made more enjoyable, by first using songs with which he is already familiar. The songs on the first twenty-three pages are suitable for this purpose, and some of them may be taught in the early part of the year before the book is placed in the hands of the pupil. For this purpose also, and to facilitate review, several songs from the author's "First Year Music" are repeated in this book.

**HOW TO TEACH ROTE SONGS.** Suggestions concerning tone-quality and the teaching of rote songs will be found in "First Year Music," pages five to ten.

**ACCOMPANIMENTS.** Piano accompaniments have been included with a large proportion of the songs for the following reasons:

1. To encourage home singing and make music in the home more enjoyable and beneficial.
2. To develop a correct harmonic sense, so essential to the child's musical education.
3. To avoid the crude and distorted harmonies that are usually characteristic of improvised accompaniments.

**SIGHT-READING.** The sight-reading material is exceedingly simple and has been kept strictly within the reading 'vocabulary' of the pupil. Primary Music Reading demands constant repetition of

simple, commonplace material in order that the elementary subject-matter learned through the ear may become thoroughly mastered and form a part of the child's reading 'vocabulary.'

**THINKING TONE AND RHYTHM.** The pupil should read silently—hear the melody with the 'inner ear'—before reading aloud. Whether or not the pupil has the power to think tone and rhythm can be determined only by individual recitation. Individual recitation is as essential in Music as in English. The sight-reading material in this book may be used whenever the pupil can readily recognize and sing simple melodic scale-groups in two- and three-part measure, from chart or blackboard. Failure to sing the studies at sight is conclusive proof of the pupil's inability to get definite thought from the symbols, and therefore of his unpreparedness for sight-reading.

**COMPASS OF MATERIAL FAVORABLE TO GOOD TONE.** The pitch of the songs and studies is favorable to the production of the light head-tone, which should be used exclusively in all the songs and studies.

**MANUAL FOR TEACHERS.** The course outlined for the first year and for the first four months of the second year should be mastered before sight-singing from the book is begun. Material for this work, together with detailed suggestions to teachers, will be found in the *Manual for Teachers* included in this course.

**ACKNOWLEDGMENTS.** Special acknowledgment is due Miss Laura Bryant, Director of Music in the Ithaca schools, for invaluable assistance in trying out material; to Mr. Arthur Edward Johnstone for the writing and revision of accompaniments; to the Youth's Companion for the privilege of using the poems, "I Am the Little New Year" and "Song of the Easter Hare"; to Paul P. Foster for "The Christmas Tree"; to the Century Company for "Two Little Roses" and "Hoop Song"; to the H. W. Gray Company for "Wind Song"; to A. C. McClurg and Company for the use of the songs, "Rock-a-by," "The Bird's Valentine," "Morning Hymn," and "Spring Grasses."

HOLLIS DANN

CORNELL UNIVERSITY

# SECOND YEAR MUSIC

## AUTUMN WINDS

ROTE SONG

Wm. Luton Wood

*mp* *p*

1. The lit tle winds of au-tumn Come when sum-mer's done; "Oo  
 2. They make the leaves go whirl-ing Down from ev 'ry tree; "Oo  
 3. When all the leaves have fal - len, And the skies are gray, "Oo

*pp* *mp* *pp* *mp*

who!" they go; "Oo whoo!" they go; Danc-ing in the sun!  
 who!" they go; "Oo whoo!" they go; Laugh-ing, full of glee!  
 who!" they go; "Oo whoo!" they go; Then they fly a-way!

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

## DAPPLE GRAY

*Allegretto*

*mp*

I had a lit - tle po - ny ; His name was Dap - ple Gray ; I

*mp*

*f*

lent him to a la - dy, To ride a mile a - way : She

*f*

*poco rit.* *mp*

whipped him, she lashed him, She drove him through the mire ; I

*poco rit.* *mp*

*a little slower*

would not lend my po ny now For all the la - dy's hire.

*a little slower*

Detailed description: This block contains the musical score for the song 'DAPPLE GRAY'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo/mood is marked 'a little slower'. The lyrics are: 'would not lend my po ny now For all the la - dy's hire.' The piano part includes a melodic line in the right hand and a harmonic line in the left hand, with some sustained notes in the bass.

## THE SILVER HORN

Youth's Companion

*Allegro* (beat two)

ROTE SONG

*mp*

A - cross the mead - ow - land, sweet with morn, I

*mf*

hear the sound of a sil ver horn, I

*pp* (echo)

hear the sound of a sil ver horn ;

*mp*

Lit - tle Boy Blue with heart so true, I will a - rise and

*mf* *pp* (echo)

go with you, I will a - rise and go with you.

Detailed description: This block contains the musical score for the song 'THE SILVER HORN'. It is a rote song for Youth's Companion, marked 'Allegro (beat two)'. The key signature is one flat (F), and the time signature is 6/8. The score consists of six staves of music. The lyrics are: 'A - cross the mead - ow - land, sweet with morn, I hear the sound of a sil ver horn, I hear the sound of a sil ver horn ; Lit - tle Boy Blue with heart so true, I will a - rise and go with you, I will a - rise and go with you.' The dynamics range from mezzo-piano (mp) to mezzo-forte (mf) and pianissimo (pp) for the echo.



## HOOP SONG

Barr Hill

ROTE SONG

W. B. Olds

*Andantino*  
*mp*

1. Trun-dle-un - dle un dle, Round and round and round;  
2. Rum - ble-um - ble - um ble, Ev er up and down;

*mp e sempre legato*

Trun - dle-un dle - un dle, Roll ing on the ground,  
Rum - ble-um ble - um ble, Drive them thro' the town,

*mf*

Go the hoops in lit - tle troops, Roll - ing on the ground;  
Lit - tle girls with fly - ing curls, Drive them thro' the town;

*mf*

*mp*

Trun-dle-un - dle-un dle, Round and round and round.  
 Rum-ble-um - ble-um ble, Ev - er up and down.

*mp*

## MORNING

## ROTE SONG

*Allegretto grazioso*

1. The day is here, The sky is clear, The  
 2. The hor - ses neigh— It means "Good day!" And

sun's peek ing o - ver the moun tain; The  
 Kit ty is play - ing with Ro ver; The

birds and fish, With splash and swish, Are  
 school bell rings, And blue bird sings, And

tak ing a 'bath in the foun tain.  
 but ter - fly's kiss - ing the clo ver.

## NOVEMBER TWILIGHT

ROTE SONG

*Moderato*  
*mp*

Frost's in the air, now; All the trees are bare, now;

*mp*

*p*

Gray shad-ows creep; Cold breez-es blow;

*p*

*mp*

Day-light is dy-ing; With-ered leaves are fly-ing;

*p* *dimin.* *pp*

Soon they will sleep Un der the snow.

*p* *dimin.* *pp*

*Ped.* \*

## JOLLY JACK FROST

ROTE SONG

*Allegro  
mf*

1. Come out, come out; The weath er is  
 2. Ripe nuts, ripe nuts! He meant them for

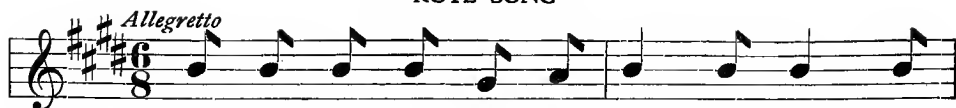
clear; Come out, come out, Oc to ber is  
 you; Ripe nuts, ripe nuts! Let's gath - er a

here! I'll show you some pre - sents from jol ly Jack  
 few. Jack Frost al ways knows how we love things to

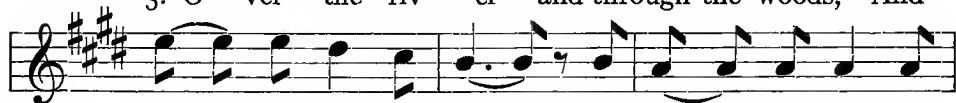
Frost; They're hid - den in leaves that the wind has tossed.  
 eat; And hot roast - ed chest-nuts are such a treat!

## THANKSGIVING DAY

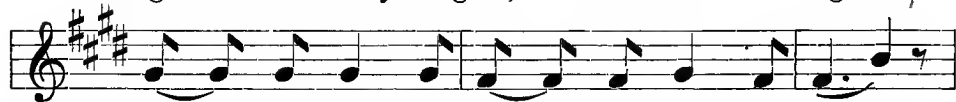
ROTE SONG



1. O ver the riv er and through the woods, To  
 2. O ver the riv er and through the woods, To  
 3. O - ver the riv er and through the woods, And



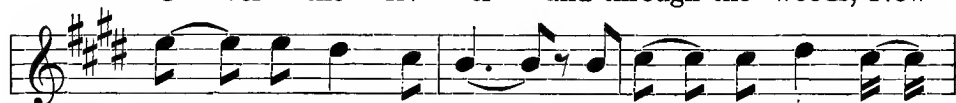
grand-father's house we go; The horse knows the way To  
 have . a first rate play; Oh, hear the bells ring With  
 straight thro' the barn yard gate; We seem to go Ex-



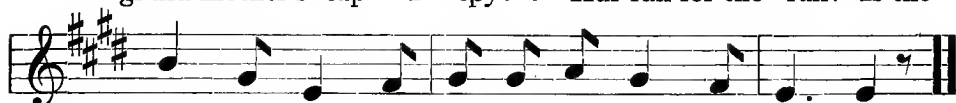
car - ry the sleigh, Thro' white and drift ed snow.  
 ting - a ling - ling, Hur - rah for Thanks-giv ing day! .  
 treme ly slow, It is . . so hard to wait. .



O - ver the riv er and through the woods, Oh,  
 O ver the riv er and through the woods, Trot  
 O ver the riv er and through the woods, Now



how the wind does blow! It stings the toes, and  
 fast, my dap - ple gray: Spring o-ver the ground like a  
 grand-mother's cap I spy: . Hur-rah for the fun! Is the



bites the nose, As o ver the ground we go. . .  
 hunt - ing hound, For this is Thanksgiv ing Day . .  
 pud - ding done? Hur - rah for the pump - kin pie! . .



## THANKSGIVING

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

*Allegro moderato*

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). The vocal melody is written on a single staff, and the piano accompaniment is on a grand staff (treble and bass). The tempo is marked 'Allegro moderato'. The first measure of the vocal line is marked *mf* (mezzo-forte). The piano accompaniment also starts with *mf*. Both the vocal and piano parts have a *cresc.* (crescendo) marking over the second measure. The lyrics 'The blos-som-time is o ver; The bees have left the clo-ver;' are written below the vocal staff.

The second system continues the musical score. The vocal melody has a *p* (piano) marking over the third measure. The piano accompaniment also has a *p* marking over the third measure. The lyrics 'The birds have flown a-way: But gold-en bells are ring-ing, And' are written below the vocal staff.

The third system concludes the musical score. The vocal melody has a *cresc.* marking over the first measure, followed by a *f* (forte) marking over the second measure, and a *ritard* (ritardando) marking over the third measure. The piano accompaniment also has a *cresc.* marking over the first measure, followed by a *f* marking over the second measure, and a *ritard.* marking over the third measure. The lyrics 'hap - py chil - dren sing - ing, This bright Thanks-giv - ing Day.' are written below the vocal staff. The system ends with a double bar line.

## A CHRISTMAS CAROL

H. W. L.

ROTE SONG

Harvey Worthington Loomis

*Moderato*

*f*

1. High the Christ mas bells are ring ing ;  
2. Hark ! they bring a heav'n - ly greet ing ;

*f*

*With pedal*

Joy for all and hap py times ! Cling - a ling - a -  
“Peace on earth, good will to men.” Cling - a - ling a

*With pedal*

ling !” they’re ring - ing ; “Cling - a ling - a - ling !” Sweet chimes !  
ling !” re - peat - ing ; “Cling - a - ling - a - ling !” a gain.

*With pedal*

## MERRY CHRISTMAS

## ROTE SONG

*Allegro*

1. Mer - ry Christ - mas ! Mer ry Christ - mas ! The  
 2. Mer ry Christ - mas ! Mer - ry Christ - mas ! To



hap - py time is here ; Mer - ry Christ - mas ! Mer - ry  
 ev - 'ry girl and boy ; Mer - ry Christ - mas ! Mer - ry



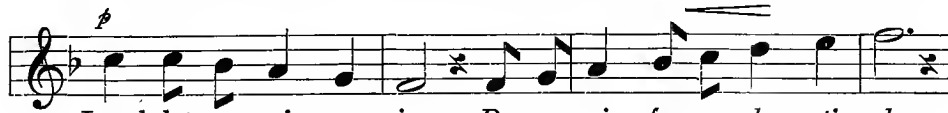
Christ - mas ! Best day of all the year !  
 Christ - mas ! We wish the whole world joy !

## COME, LET US LEARN TO SING

## ROTE SONG

*Moderato**p*

Come, let us learn to sing : Do, re, mi, fa, so, la, ti, do.



Loud let our voic - es ring : Do, re, mi, fa, so, la, ti, do.



Let us sing with hap - py sound, With our voic - es



full and round : Do, ti, la, so, fa, mi, re, do. . .

## SANTA LAND

Harriet D. Castle

ROTE SONG

J. A. Parks

*Tempo di valse**mp*

1. Chil - dren, would you like to go Up to  
2. San - ta feeds us can dy sweet, Up in

San - ta Land, . . . Where the Christ mas  
San ta Land; . . . Makes us grow so

dol lies grow, Up in San ta Land? .  
plump and neat, Up in San ta Land. .

If we did not 'twould be queer, For 'tis Christ-mas  
Pinch - es all our cheeks you know, Till the mer - ry

all the year, For 'tis Christ - mas all the  
dim - ples grow, Till the mer - ry dim - ples

year Up . in San - ta Land. . .  
grow, Up . in San - ta Land. . .

*Ped*



## THE CHRISTMAS TREE

Paul P. Foster

ROTE SONG

Wm. Luton Wood

*Moderato*

The first system of the musical score. It features a vocal line in G major, 2/2 time, starting with a mezzo-forte (*mp*) dynamic. The piano accompaniment is in the left hand, also in G major, 2/2 time, with a mezzo-forte (*mp*) dynamic. The lyrics are:

1. What tree is there so fair to see, So  
 2. When winter's snows lie deep and white, With  
 3. And though it blooms but once a year, And

The second system of the musical score. The vocal line continues with lyrics: "love-ly as the Christ-mas tree? What oth-er hides so ti-ny can-dles spark-ling bright, Its boughs are filled with all too soon must dis-ap-pear, Of all the trees, you". The piano accompaniment includes crescendos and ritardandos. The lyrics are:

love-ly as the Christ-mas tree? What oth-er hides so  
 ti-ny can-dles spark-ling bright, Its boughs are filled with  
 all too soon must dis-ap-pear, Of all the trees, you

*a tempo*



man - y joys On Christmas Eve, for girls and boys?  
won-drous things; No oth er tree such glad ness brings.  
will a - gree, The fin - est is the Christ - mas Tree.

*a tempo*


## A CHILD'S PRAYER

Rebecca J. Weston

ROTE SONG

*Andante*


1. Fa - ther, we thank thee for the night,
2. All thro' the night, while star - light gleams,



And for the pleas-ant morn - ing light ; For rest and food and  
An - gels will bring us sweet-est dreams; When morning comes, we'll



lov - ing care, And all that makes the day so fair.  
wake a - gain, And sing a hymn of praise. A men.

## THE DEAR OLD TREE

Stella W. Smith

ROTE SONG

Wm. Luton Wood

*Moderato*  
*mp*

1. There's a dear old tree, an ev er - green, And it  
2. For its blos soms bright are can - dles white, And its

blos - soms once a year ; 'Tis load ed with fruit from  
fruit is dolls and toys ; They're all of them free for

branch to root, And it brings us all good cheer.  
you and me, And for all good girls and boys.

## THE NEW YEAR

ROTE SONG

Wm. Luton Wood

*Allegretto  
mp*

1. I am the lit - tle New Year, ho, ho! Here I come trip - ping it  
 2. Blessings I bring for each and all — Big folks and lit - tle folks,

*mp*

*With pedal*

Detailed description: This system contains the first two lines of the song. The vocal melody is in treble clef, 6/8 time, with a key signature of one sharp (F#). The piano accompaniment is in bass clef, 6/8 time, with the same key signature. The tempo is marked 'Allegretto' and the dynamic is 'mp'. The first line of music corresponds to the first line of the lyrics, and the second line corresponds to the second line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with a 'With pedal' instruction.

o ver the snow; Shak - ing my bells with a  
 short . . and tall: Each one a trea - sure from

*cresc.*

*cresc.*

Detailed description: This system contains the third and fourth lines of the song. The vocal melody continues in treble clef. The piano accompaniment continues in bass clef. The tempo and dynamic remain 'Allegretto' and 'mp'. The third line of music corresponds to the third line of the lyrics, and the fourth line corresponds to the fourth line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with a 'cresc.' (crescendo) instruction in both staves.

mer - ry din; So o pen your door and let me in!  
 me may win; So o - pen your door and let me in!

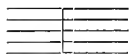
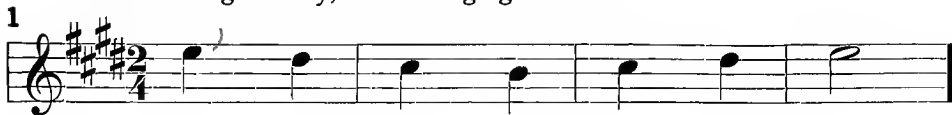
*f*

*f*

Detailed description: This system contains the fifth and sixth lines of the song. The vocal melody continues in treble clef. The piano accompaniment continues in bass clef. The tempo and dynamic remain 'Allegretto' and 'mp'. The fifth line of music corresponds to the fifth line of the lyrics, and the sixth line corresponds to the sixth line. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, with a 'f' (forte) instruction in both staves.

## Reference: Manual for Teachers, Book One, Page 12

Beat and sing silently, before singing aloud



staff and bar

# sharp

quarter note





clef



measure signature

half note



The mouth, while singing, should be oval-shaped, thus , and not .  
Always sing the light “loo” tone



## WINTER SONG

ROTE SONG

*Allegro*

1. O ver the beau ti ful, beau ti ful snow,
2. What do I care for the wind as it blows,
3. Now we re - turn to the top of the hill;



All in a row, Swift-ly we go; Down the hill dash-ing and  
Nip-ping my nose, Bit - ing my toes; What do I care for the  
Pull with a will, Pull with a will; Turn-ing a - round a - gain,



shout - ing with glee, Hap - py, oh, hap - py are we.  
snow on my back, Speed-ing a way o'er the track?  
quick as a flash, Down to the bot-tom we dash.



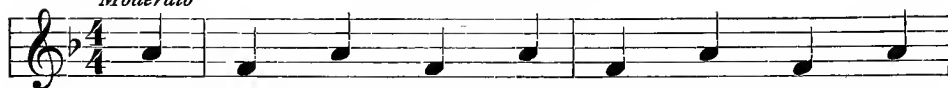
Mer - ri - ly, mer - ri ly, sing heigh-o, sing heigh-o, sing heigh-o;



O - ver the snow, a-way we go, a - way, a - way we go!

## THE BUSY CLOCK

ROTE SONG

*Moderato*

The clock takes no va - ca - tion, For it's



work - ing all the time; And e - ven on the



hol - i - days It has to ring a chime.

## WHEN I AM BIG

ROTE SONG

*Allegro moderato*

1. I won - der what I'll do, When I am big, some day —

2. I won - der what I'll be, When I am big, some day —



At twen - ty - one or two, When I am big, some day;

At twen - ty - two or three, When I am big, some day;



Per - haps I'll be a tail or — I'd rath - er be a sail - or,

Per - haps I'll be a driv - er — I'd rath - er be a div - er,



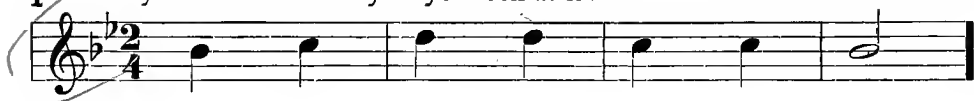
And sail the o - cean blue, When I am big, some day.

And dive be - neath the sea, When I am big, some day.

Singing position : sit erect ( not touching the back of the seat ); chest active ; both feet on the floor ; head up.



1 Can you *hear* the melody as you look at it?

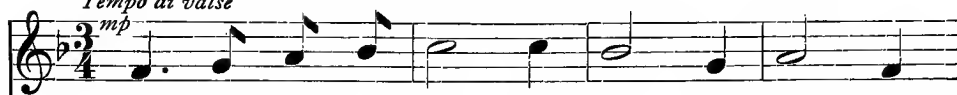


b flat

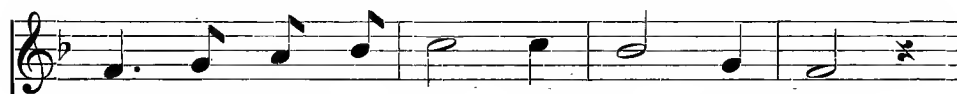
## THE LITTLE FIDDLE

ROTE SONG

German Tune

*Tempo di valse**mp*

1. Wish I had a lit tle ti - ny fid dle ;  
 2. Play - ing on my lit - tle ti ny fid dle,



I would tuck it un der neath my chin ;  
 I would make the peo ple sing and dance ;



Then I'd take the fid - dle - bow ; I could saw a  
 They would all be bright and gay When they heard my



tune, I know; I'd bow to the la dies, and  
fid dle play; I think I could learn it, if

REFRAIN *2d time pp*

Then I'd be gin. Dee dle, dee - dle, dee - dle,  
I had a chance. Dee dle, dee dle, dee - dle,

dum, dum, dum, Dee - dle, dee - dle, dee - dle, dum.  
dum, dum, dum, Dee - dle, dee - dle, dee dle, dum.

Attention! The teacher will sound *do*

1



2



3






4



5



 (tied notes) = 
  dotted note     
  quarter rest





## OUR FLAG

ROTE SONG

Harvey Worthington Loomis  
*Tempo di marcia*

Arthur Edward Johnstone

*mp*

1. Tell me what is red as a rose,  
2. What is flut t'ring o - ver the tow'r,

*mp*

Blue as the sky, White as the snows! Who  
Bright as a flame, Fair as a flow'r? Who

*cresc. f*


knows, who knows? 'Tis A mer - i ca's beau ti ful  
knows, who knows? 'Tis A mer - i ca's beau ti ful

*cresc. f*

REFRAIN

*p*

flag! I & 2. So we march, march, march, march,  
flag!



*cresc.*

Hold - ing the flag a - bove; So we march, march,

*cresc.*



*f*

march, march, Un - der the ban - ner we love. . .

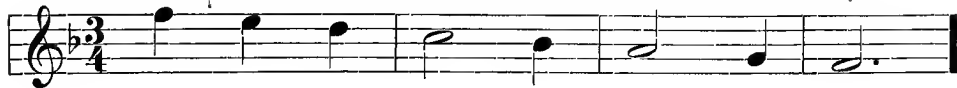
*f*

*Ped.* \*



Let the lower jaw drop easily ; teeth always apart when you sing

1



2



3

*so*

4

*so*

5

*mi*

6

*mi*

7



8

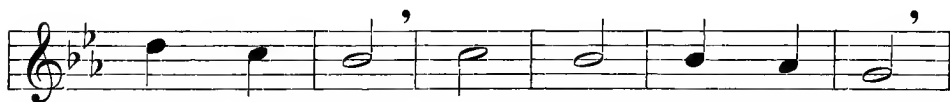




## THE SNOW QUEEN



1. Snow! snow! love - ly snow! Soft and light,  
 2. Stay! stay! while we play: Let each flake  
 3. Snow Queen! love - ly Queen! Pure and bright,



Pure and white: Snow! snow! love ly snow!  
 Help to make Snow Queen, pure and fair,  
 Crown'd with light, Thine we wish to be;



Play with us be - fore you go.  
 Who for chil dren has a care.  
 Pray love us as we love thee!

## THE BIRD'S VALENTINE

Sophia S. Bixby

ROTE SONG

Myles B. Foster

*Andante grazioso*

1. In the sun - ny south - land, Where the trees are green,  
2. Soon they jour - ney'd north - ward, Dressed in red and brown;

The first system of the musical score is in 2/4 time, key of B-flat major. It features a vocal melody on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The tempo is marked 'Andante grazioso'. The lyrics are for two parts: a first part (1.) and a second part (2.).

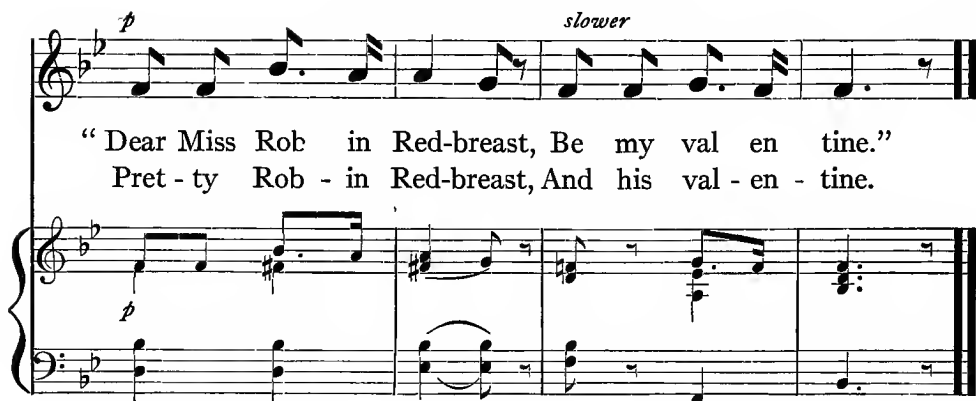
Where the or - ange blos - soms All the year are seen;  
Built a co sy bird's nest In a qui - et town;

The second system continues the melody and accompaniment. The lyrics continue from the previous system, with the first part (1.) and second part (2.) lines.

*mf*  
Sang a bright-eyed bird - ling, In the Spring sun - shine:  
There they lived all sum - mer, 'Neath a climb - ing vine;

The third system concludes the piece. It includes a dynamic marking of *mf* (mezzo-forte) at the beginning of the vocal line. The piano accompaniment also has a *mf* marking. The lyrics conclude with the first part (1.) and second part (2.) lines.


*p* *slower*



“Dear Miss Rob in Red-breast, Be my val en tine.”  
Pret - ty Rob - in Red-breast, And his val - en - tine.

## HERE AND THERE

*Grazioso*



1. Here they go, There they go;  
2. Here they come, There they come;

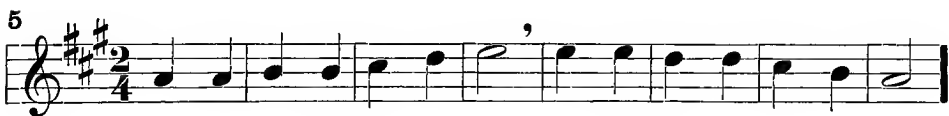
Twen ty white but ter flies, all in a  
Twen - ty gold bees with a buzz and a

row! Here they blow, There they blow;  
hum! Here they sing, There they sing;

Twen ty soft cloud lets as white as snow!  
All the sweet birds, for they know it's spring!

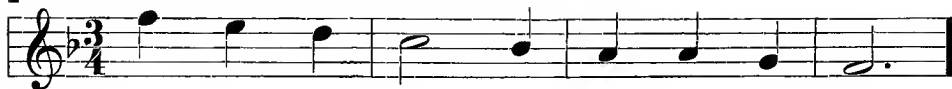






*Hear the tones before you sing aloud*

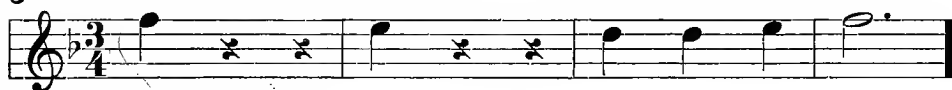
1



2



3



4



5



## A PARADE

ROTE SONG

Arthur Edward Johnstone

*Tempo di marcia*

*f* *>*

1. March, march, march, The sol-dier boys are here With the  
2. See, see, see, O what a splen-did sight! Hors-es

*f* *>*

## A PARADE

43

*mp*

toot, toot, toot Of bu gles far and near. Just  
trot, trot, trot, And flags are wav - ing bright. The

*mp*

*cresc.*

hear the boom-ing sound Of the drum, drum, drum; The  
fifes are whis-tling high As we cheer, cheer, cheer The

*cresc.*

*f*

chil - dren gath er round When the sol - diers come.  
sol - diers tramp-ing by In the sun light clear.

44



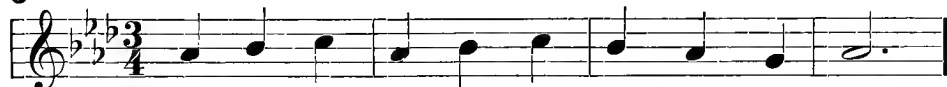
1



2

*so*

3



4

*mi*

5



6

*so*

7

*mi*

## SOLDIERS

ROTE SONG

Alfred Moffat

*Tempo di marcia**mp*

1 &amp; 2. Tramp, tramp, tramp, tramp,

Round a-bout the schoolroom ; All the girls and boys to - geth-er,

tramp, tramp, tramp. Tramp, tramp, tramp, tramp, Round a-bout the school-room ;

Gay in ev-'ry kind of weath-er; tramp,tramp,tramp.

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *mf* (mezzo-forte) appears in the piano part towards the end of the system.

*mf* Two and two a-breast we go, Just like soldiers brave,you know,  
When our teacher gives the sign, We must form a dou - ble line;

The second system continues the melody and accompaniment. The piano part has a *mf* dynamic marking at the beginning. The system concludes with a comma, indicating a continuation of the piece.

*f* Read - y to at - tack the foe; Tramp, tramp, tramp!  
Then like sol - diers big and fine, Halt, halt, halt!

The third system concludes the piece. The piano part begins with a *f* (forte) dynamic marking. The system ends with a double bar line, signifying the final measure of the song.

Singing position : sit erect (not touching the back of the seat); chest active; both feet on the floor; head up.

1



2



3



4



5



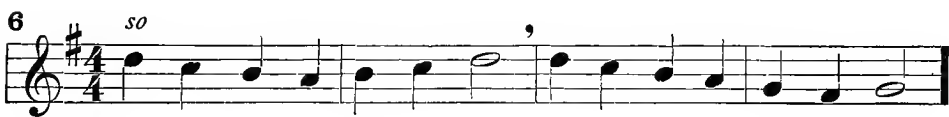
6



6







— whole, or measure rest,      — half rest

## WIND SONG

ROTE SONG

W. B. Olds

*Allegretto*  
*mp*

1. Out-doors, there's some one rac - ing fast ; I hear him whis - tle  
2. The wind's a gay com - pan - ion, For he helps our play a -

by ; But yet I nev - er see him run, How -  
long, And when we hear him whis tle We all

ev - er hard I try. } Oo ! . . . . Hear him whistle round ;  
greet him with a song. }

*mf*

'Tis the wind, The jol-ly, jol-ly wind ; How we love the sound !

*mf*

## WATERCRESS

## ROTE SONG

*Moderato*

Cool, green wa - ter - cress, Grow - ing in the brook, Near a  
Once our wa - ter - cress, On a rain - y day, By the

snow - white wa ter - fall; Such a sha dy nook!  
great strong wa - ter - fall, All got washed a - way.

## FIND HIM

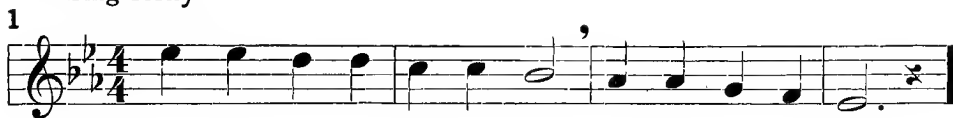
*Allegretto*  
*mf* *pp* *mp*

1. Ech o! Ech - o! Why are you hid - ing from me?  
2. Ech - o! Ech - o! Do let me see you to day!

*mf* *pp* *mp* *re*

Ech - o! Ech o! Where can you pos si - bly be?  
Ech o! Ech o! Why don't you come here and play?

Sing softly





## THE WIND



## THE SONG OF THE EASTER HARE

Youth's Companion

ROTE SONG

Wm. Luton Wood

*Allegretto*

1. I come when the chil-dren are sleep - ing, And .  
 2. I come when the chil-dren are sleep - ing, Leav - ing

*p e legato*

beau - ti - ful gifts I bring ; Where nev - er a child is  
 eggs in each pos - si - ble nook ; Then a - way I go leap - ing,

peep - ing, I leave my . . to - kens of  
 leap ing, To hide in a sto ry

*Ped.* \*

spring, I leave my to : kens of spring.  
book, . To hide in a sto ry book.

## BEES AND BIRDS

*Allegro (beat four quickly)*

1. "Hum!" said the hon - ey-bees; "Come!" said the clo - ver;
2. "Sweet!" said the moth-er bird; "Tweet!" said the nest - ling;

"Why?" said the hon - ey - bees; "Fly," said the clo - ver.  
"Swing!" said the moth - er bird; "Sing!" said the nest ling.

"Here in our hon - ey-cups, Bees find the sweet-est sups;  
Soon, by the breez-es swung, Bird - ling to sleep was sung;

All free! All free! Sweet hon ey clo ver!"  
"By low! By low! Sweet lit - tle nest ling!"

Which one will you sing ?





1



2



3



4



5



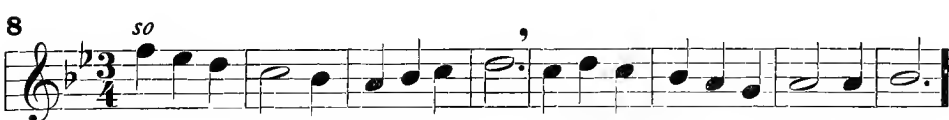
6



7



8



## THE FLOWER GIRL

ROTE SONG

H. W. L.

*Andantino*

Harvey Worthington Loomis

1. "Eas ter lil ies, white, Made of heav en's light ;  
 2. "Eas - ter lil ies, fair, Sweet with heav en's air ;

The first system of the musical score is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

Flow - ers, Fresh with A pril show - ers.  
 Flow - ers, Born in sun - ny bow - ers.

The second system continues the melody and accompaniment. The piano part features a prominent arpeggiated figure in the right hand. The lyrics are written below the vocal staff.

Who will buy an Eas ter lil y white, so white ?"  
 Who will buy an Eas - ter lil - y fair, so fair ?"

The third system concludes the piece. It features a piano (*pp*) dynamic. The vocal melody ends with a double bar line. The piano accompaniment also concludes with a double bar line. The lyrics are written below the vocal staff.

## THE FIRST FLOWER

*Tempo di valse*

Love-ly ar bu-tus, born in the snow; Lit tle pink



dar-ling, brave-ly you grow! You and the win-ter-green



play at Bo-peep; Cro-cus and daf-fo-dil still are a



sleep: Spring-time is com-ing! How did you know?

## ECHOES

ROTE SONG

*Moderato*

1. Soft-est boat-ing-songs are ech-o-ing O-ver the sea,

2. Chim-ing bel-fry-tunes are ech-o-ing O-ver the shore,



o ver the sea; Love-ly thrush es' tunes are

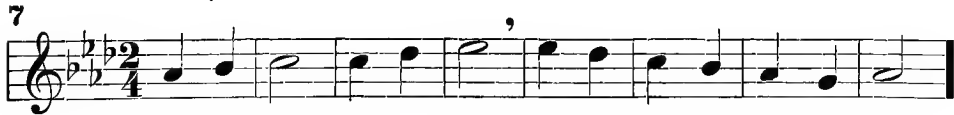
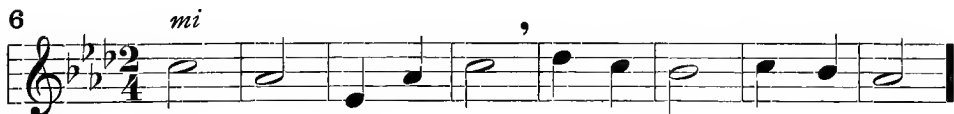
o ver the shore; Chil-dren's eve-ning songs are



ech-o-ing O ver the lea, o ver the lea.

ech-o-ing O ver and o'er, o-ver and o'er.

60



**1**



2



**3**



4

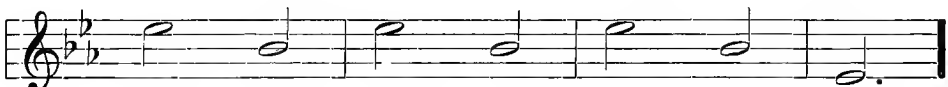


## THE BELLS

**1**

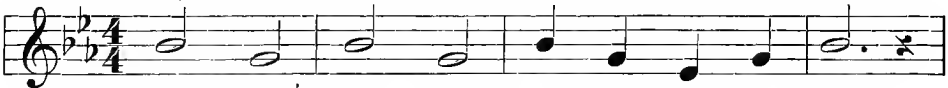


O hear the merry sound of bells !



Bim, bom, bim, bom, bim, bom, bell.

2



Ding, dong, ding, dong, O what can it be?



Chim-ing bells that call a loud for you and me.

## ROCK-A-BY

ROTE SONG

Wm. G. Dietrich

*Andante*

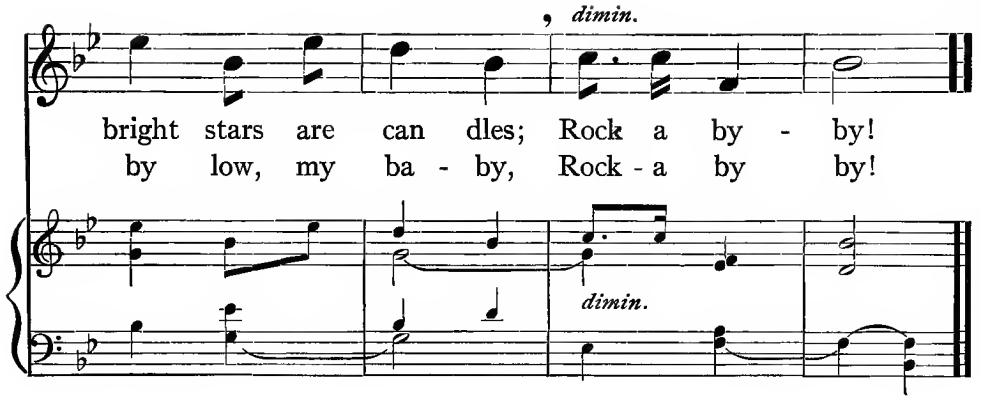
1. Rock a by, ba - by, the moon is a cra - dle, A  
 2. Rock - a by, ba - by, dear Blue - eyes so drow - sy! For

*p e legato*

white, sil ver cra dle, swung up in the sky; The  
 play - time is o - ver and sleep - time is nigh; The

clouds are the pil lows, so soft and so down y, The  
 Sand - man is com ing to take you to dream - land, So

*, dimin.*



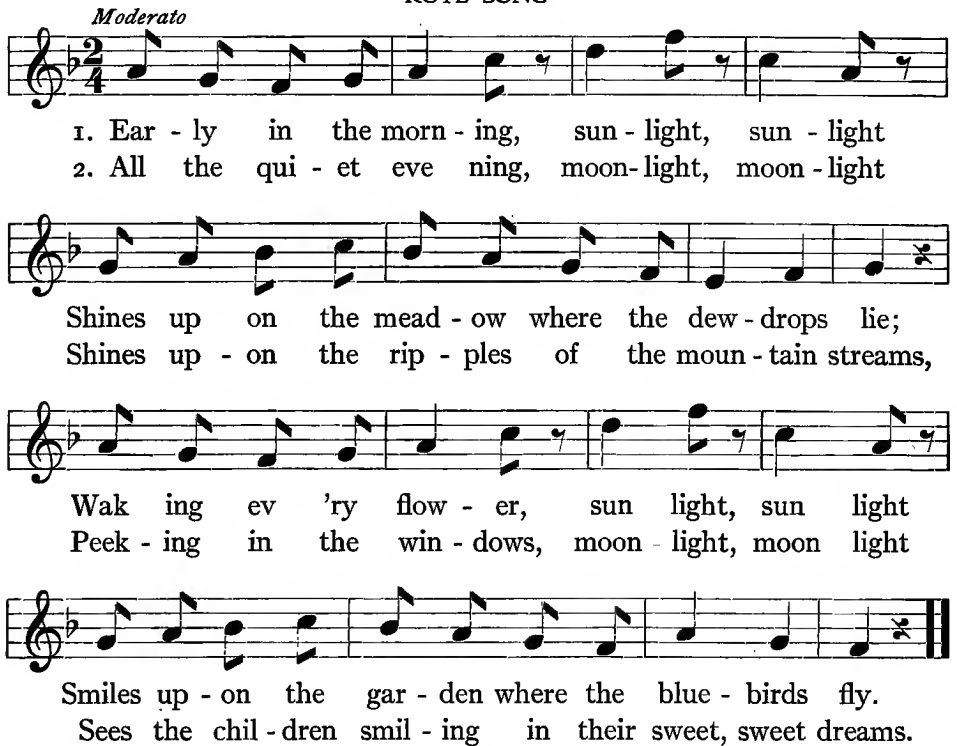
bright stars are can dles; Rock a by - by!  
by low, my ba - by, Rock - a by by!

*dimin.*

## SUNLIGHT AND MOONLIGHT

### ROTE SONG

*Moderato*



1. Ear - ly in the morn - ing, sun - light, sun - light  
2. All the qui - et eve ning, moon - light, moon - light

Shines up on the mead - ow where the dew - drops lie;  
Shines up - on the rip - ples of the moun - tain streams,

Wak ing ev 'ry flow - er, sun light, sun light  
Peek - ing in the win - dows, moon - light, moon light

Smiles up - on the gar - den where the blue - birds fly.  
Sees the chil - dren smil - ing in their sweet, sweet dreams.

[illegible][illegible]

The first staff of music is in 2/4 time, starting on a treble clef. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (half), C5 (quarter), D5 (quarter), E5 (half), F5 (quarter), G5 (quarter), A5 (half), B5 (quarter), C6 (quarter), D6 (half), E6 (quarter), F6 (quarter), G6 (half), A6 (quarter), B6 (quarter), C7 (half), D7 (quarter), E7 (quarter), F7 (half), G7 (quarter), A7 (quarter), B7 (half), C8 (quarter), D8 (quarter), E8 (half), F8 (quarter), G8 (quarter), A8 (half), B8 (quarter), C9 (quarter), D9 (half), E9 (quarter), F9 (quarter), G9 (half), A9 (quarter), B9 (quarter), C10 (half), D10 (quarter), E10 (quarter), F10 (half), G10 (quarter), A10 (quarter), B10 (half), C11 (quarter), D11 (quarter), E11 (half), F11 (quarter), G11 (quarter), A11 (half), B11 (quarter), C12 (quarter), D12 (half), E12 (quarter), F12 (quarter), G12 (half), A12 (quarter), B12 (quarter), C13 (half), D13 (quarter), E13 (quarter), F13 (half), G13 (quarter), A13 (quarter), B13 (half), C14 (quarter), D14 (quarter), E14 (half), F14 (quarter), G14 (quarter), A14 (half), B14 (quarter), C15 (quarter), D15 (half), E15 (quarter), F15 (quarter), G15 (half), A15 (quarter), B15 (quarter), C16 (half), D16 (quarter), E16 (quarter), F16 (half), G16 (quarter), A16 (quarter), B16 (half), C17 (quarter), D17 (quarter), E17 (half), F17 (quarter), G17 (quarter), A17 (half), B17 (quarter), C18 (quarter), D18 (half), E18 (quarter), F18 (quarter), G18 (half), A18 (quarter), B18 (quarter), C19 (half), D19 (quarter), E19 (quarter), F19 (half), G19 (quarter), A19 (quarter), B19 (half), C20 (quarter), D20 (quarter), E20 (half), F20 (quarter), G20 (quarter), A20 (half), B20 (quarter), C21 (quarter), D21 (half), E21 (quarter), F21 (quarter), G21 (half), A21 (quarter), B21 (quarter), C22 (half), D22 (quarter), E22 (quarter), F22 (half), G22 (quarter), A22 (quarter), B22 (half), C23 (quarter), D23 (quarter), E23 (half), F23 (quarter), G23 (quarter), A23 (half), B23 (quarter), C24 (quarter), D24 (half), E24 (quarter), F24 (quarter), G24 (half), A24 (quarter), B24 (quarter), C25 (half), D25 (quarter), E25 (quarter), F25 (half), G25 (quarter), A25 (quarter), B25 (half), C26 (quarter), D26 (quarter), E26 (half), F26 (quarter), G26 (quarter), A26 (half), B26 (quarter), C27 (quarter), D27 (half), E27 (quarter), F27 (quarter), G27 (half), A27 (quarter), B27 (quarter), C28 (half), D28 (quarter), E28 (quarter), F28 (half), G28 (quarter), A28 (quarter), B28 (half), C29 (quarter), D29 (quarter), E29 (half), F29 (quarter), G29 (quarter), A29 (half), B29 (quarter), C30 (quarter), D30 (half), E30 (quarter), F30 (quarter), G30 (half), A30 (quarter), B30 (quarter), C31 (half), D31 (quarter), E31 (quarter), F31 (half), G31 (quarter), A31 (quarter), B31 (half), C32 (quarter), D32 (quarter), E32 (half), F32 (quarter), G32 (quarter), A32 (half), B32 (quarter), C33 (quarter), D33 (half), E33 (quarter), F33 (quarter), G33 (half), A33 (quarter), B33 (quarter), C34 (half), D34 (quarter), E34 (quarter), F34 (half), G34 (quarter), A34 (quarter), B34 (half), C35 (quarter), D35 (quarter), E35 (half), F35 (quarter), G35 (quarter), A35 (half), B35 (quarter), C36 (quarter), D36 (half), E36 (quarter), F36 (quarter), G36 (half), A36 (quarter), B36 (quarter), C37 (half), D37 (quarter), E37 (quarter), F37 (half), G37 (quarter), A37 (quarter), B37 (half), C38 (quarter), D38 (quarter), E38 (half), F38 (quarter), G38 (quarter), A38 (half), B38 (quarter), C39 (quarter), D39 (half), E39 (quarter), F39 (quarter), G39 (half), A39 (quarter), B39 (quarter), C40 (half), D40 (quarter), E40 (quarter), F40 (half), G40 (quarter), A40 (quarter), B40 (half), C41 (quarter), D41 (quarter), E41 (half), F41 (quarter), G41 (quarter), A41 (half), B41 (quarter), C42 (quarter), D42 (half), E42 (quarter), F42 (quarter), G42 (half), A42 (quarter), B42 (quarter), C43 (half), D43 (quarter), E43 (quarter), F43 (half), G43 (quarter), A43 (quarter), B43 (half), C44 (quarter), D44 (quarter), E44 (half), F44 (quarter), G44 (quarter), A44 (half), B44 (quarter), C45 (quarter), D45 (half), E45 (quarter), F45 (quarter), G45 (half), A45 (quarter), B45 (quarter), C46 (half), D46 (quarter), E46 (quarter), F46 (half), G46 (quarter), A46 (quarter), B46 (half), C47 (quarter), D47 (quarter), E47 (half), F47 (quarter), G47 (quarter), A47 (half), B47 (quarter), C48 (quarter), D48 (half), E48 (quarter), F48 (quarter), G48 (half), A48 (quarter), B48 (quarter), C49 (half), D49 (quarter), E49 (quarter), F49 (half), G49 (quarter), A49 (quarter), B49 (half), C50 (quarter), D50 (quarter), E50 (half), F50 (quarter), G50 (quarter), A50 (half), B50 (quarter), C51 (quarter), D51 (half), E51 (quarter), F51 (quarter), G51 (half), A51 (quarter), B51 (quarter), C52 (half), D52 (quarter), E52 (quarter), F52 (half), G52 (quarter), A52 (quarter), B52 (half), C53 (quarter), D53 (quarter), E53 (half), F53 (quarter), G53 (quarter), A53 (half), B53 (quarter), C54 (quarter), D54 (half), E54 (quarter), F54 (quarter), G54 (half), A54 (quarter), B54 (quarter), C55 (half), D55 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[illegible]



Sing softly and lightly

1



2

*mi*

3

*so*

4



## ARBOR DAY

ROTE SONG

Wm. Luton Wood

*Andantino*

*p*

1. Plant a tree with lov - ing care, Ea - ger lit tle  
 2. Plant a tree with lov - ing care, Kind - ly lit tle

*p e legato*

*mf*

boy; . . . From its boughs, in ear - ly spring,  
 maid; . . . Of ten, on a sum mer day,

*mf*

*dimin.*

Ti ny feath-ered friends will sing A ser - e - nade of  
 Wear y trav - 'lers on their way, Will bless its friend - ly

*dimin.*

joy, . . . A ser e - nade of joy. . .  
shade, . . . Will bless its friend - ly shade. . .

## JOHNNY-JUMP-UP

ROTE SONG

Harvey Worthington Loomis

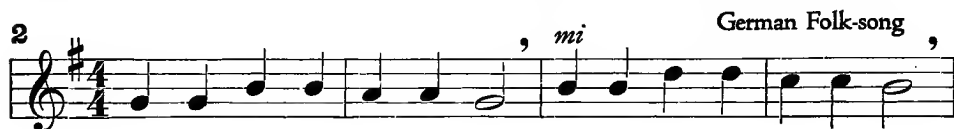
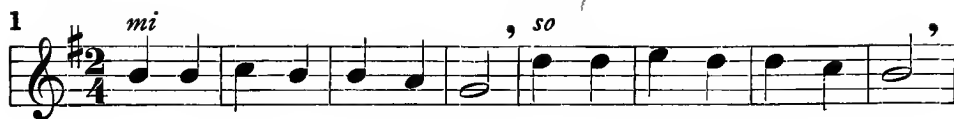
Arthur Edward Johnstone

*Moderato*  
*mp*

1. John - ny - jump - up!      John ny - jump - up!      He's  
2. John - ny - jump - up!      John - ny - jump - up!      He's  
3. John - ny - jump - up!      John - ny - jump up!      I

stand - ing in my gar den bed: John - ny -  
just as sweet as sweet can be: John - ny -  
like to smooth his vel - vet cheek: John - ny -

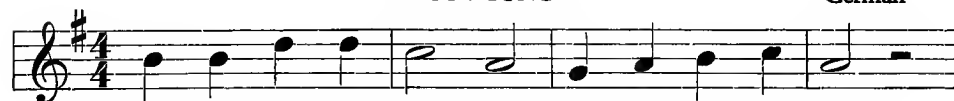
jump-up! John-ny-jump - up! Just see him nod his head!  
jump-up! John-ny-jump - up! He al-ways smiles at me.  
jump-up! John-ny-jump - up! I wish that he could speak!



## THE HEAVENLY FATHER

ROTE SONG

German

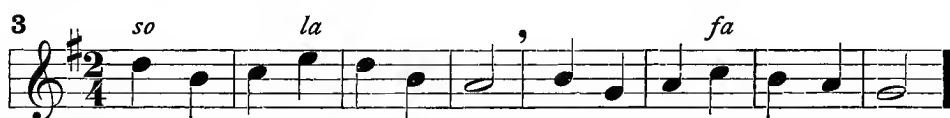


1. Church-bells in the tow - ers Tell us, "God is good!"
2. All the birds are sing - ing, Rob - in, wren, and dove;



He has made the flow - ers In the field and wood.  
 Chil-dren's voi - ces ring - ing, Praise the Lord a - bove.

The mouth should open freely and easily



## LAVENDER'S BLUE

ROTE SONG

English Folk-song



1. Lav - en - der's blue, tra la, la, la, Lav - en - der's green;  
 2. Call up your men, tra la, la, la, Set them to work;



When I am king, tra la, la, la, You shall be queen.  
 Some to the plough, tra la, la, la, Some to the cart.

## THE WISE BIRD

ROTE SONG

Arthur Edward Johnstone

*Allegretto**mp*

1. 'Twas a pret - ty lit - tle bird with a hop, hop, hop, And I  
 2. Then he came a - round a - gain to the gate, gate, gate, And I

*mp*

said, "Lit - tle bird, will you stop, stop, stop? Here's a  
 said, "Lit - tle bird, will you wait, wait, wait While I

*cresc.**ritard.**a tempo**mp*

plat - ter full of crumbs; I have saved them for you." But he  
 put a lit tle salt on your tail, don't you know?" But he

*cresc.**ritard.**mp**a tempo*

shook his lit tle feath - ers, and a way he flew.  
flew a way and chir-ruped, "You are much too slow!"

## THE MISCHIEVOUS CLOUD

ROTE SONG

*Allegretto*

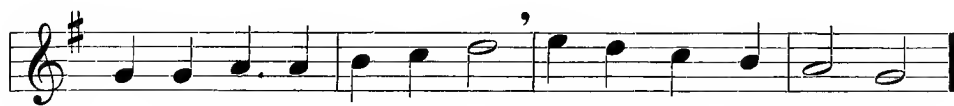
The stars gave a dance in the sky, one night,  
But a cloud came a long, and he put out their light.

## SONGS AND SMILES

ROTE SONG

*Andantino*

Songs of night-in-gales and songs of whip-poor-wills And  
Smiles of mead-ow-flow'rs and smiles of sun ny beams And  
songs of crick-ets e cho all the sum-mer night.  
smiles of chil-dren make a sum-mer day so bright.





Keep the teeth apart when singing *mi* and *ti*

1



2

*so*

3



4



5

*mi*

6

*so*

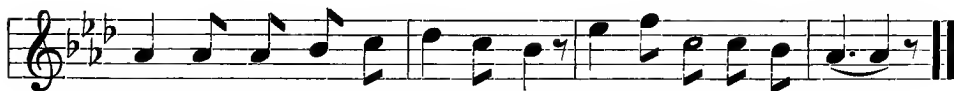
## THE DAIRY MAIDS

James Slocum

ROTE SONG

*Allegretto*

1. Eve-ning light on the pas-ture land, Twink-ling, twink-ling;
2. Cow-bells ring-ing a sleep - y chime, Tink-ling, tink-ling;
3. Sweet and warm is the milk we take, Ev - 'ry morn-ing;
4. Mak-ing but-ter's the best of fun, Churn-ing, churn-ing;



Down we go with our pails in hand, Ma-ry, Mol-ly and I. . .  
 While we call o'er the meadow thyme, Ma-ry, Mol-ly and I. . .  
 When the chil-dren be - gin to wake, Ma-ry, Mol-ly and I. . .  
 Oh! we're sor-ry when summer's done, Ma-ry, Mol-ly and I. . .

## MY KITE

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

*Allegretto*

1. How high my kite can fly On the
2. My kite is gay and bright As the



breez es, in A pril! It sails a -  
 flow ers of A pril; But such a



round the sky Where it pleas es, in A pril.  
 sor - ry sight In the show - ers of A - pril!

## THE ROBIN

ROTE SONG

*Allegretto*

A sweet lit - tle rob - in, one morn - ing in spring, Flew



in - to the or - chard and stopped there to sing; His



heart was so light and his song was so gay, I



asked him what song he was sing - ing to - day. "Ti - ri -



lee - lee, ti ri - lee lee; No - bod y knows but my



mate and me; Ti ri lee lee, ti ri -



lee - lee; Up in the nest with our bird - lings three."

Open the mouth easily and naturally

7 *so*



[illegible][illegible]

3 *so*

4 *so*



The first staff of music is in 4/4 time, key of B-flat major (two flats). It begins with a treble clef and a key signature of two flats. The melody consists of eighth and quarter notes: B-flat (quarter), D-flat (quarter), E-flat (quarter), F (quarter), G (quarter), A-flat (quarter), B-flat (quarter), and a whole note C.

5



6 *so*



Musical notation for exercise 6, marked 'so'. The notation is on a single staff in 4/4 time, key of B-flat major (two flats). The melody consists of eighth and quarter notes, ending with a whole note. The notes are: B-flat, B-flat, C, D, E, F, G, A, B-flat, A, G, F, E, D, C, B-flat.

7 *so*

Musical notation for measure 7, starting with a treble clef, key signature of two flats, and 3/4 time signature. The melody consists of eighth and quarter notes, ending with a quarter rest.

8

Musical notation for exercise 8, measure 1. The staff is in treble clef, key signature of two flats (B-flat and E-flat), and time signature of 3/4. The notes are: B-flat (quarter), A-flat (quarter), G (half). There is a double bar line after the first measure.

## THE LITTLE BIRD

ROTE SONG

Wm. Luton Wood

*Allegretto**p.*

“Peep!” said the lit - tle bird,

The first system of the musical score for 'The Little Bird'. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment is in 4/4 time, starting with a half note G3, then a quarter note A3, and a half note B3. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic pattern.

“Peep!” said he; “Here is a leaf on the lit tle brown tree;

The second system of the musical score. The vocal line continues with a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment continues with a half note G3, then a quarter note A3, and a half note B3. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic pattern.

*cresc.* Here are some ber ries— Ah, one, two, three! I *mf*

The third system of the musical score. The vocal line begins with a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment begins with a half note G3, then a quarter note A3, and a half note B3. The piano part features a series of eighth notes in the right hand and a series of eighth notes in the left hand, creating a rhythmic pattern. The system concludes with a half note G4, then a quarter note A4, and a half note B4.

think the spring must be coming for me."

"Peep!" said the little bird, "Peep, peep, peep!" said he.

## RAIN AND SNOW

*Allegretto*

ROTE SONG

1. Hear the drops of A - pril rain, Knocking at the win-dow-pane:
2. Down-y flakes of win-ter snow, On the window dance and blow:

"Won't you let us in to play?" I hear them say.  
 "Won't you all come out and play?" I hear them say.

Singing position : sit erect (not touching the back of the seat); chest active; both feet on the floor; head up.

1

2

3

4

5

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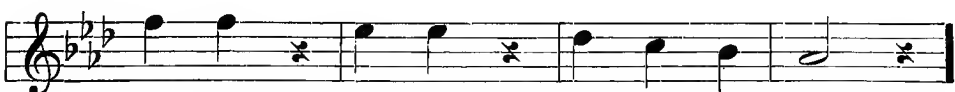
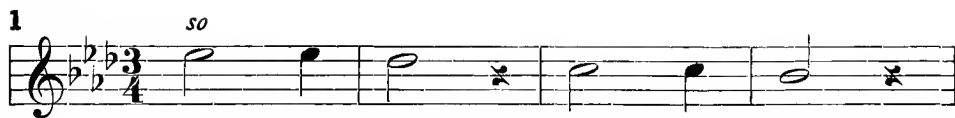
## A SOLDIER SONG



Left, right, left, right, Tramp, tramp a long:



March, march, march, march, Sing a soldier song.



## KITTENS

ROTE SONG

H. W. L.  
*Allegretto*

Harvey Worthington Loomis

1. Three cun - ning lit tle kit - tens Were  
2. But soon the ball of cot ton Was

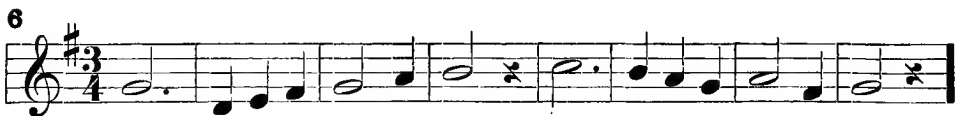
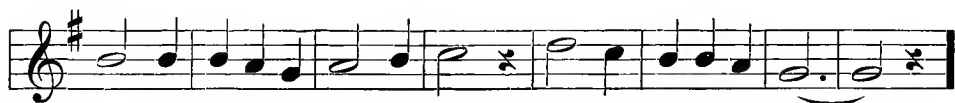
The first system of the musical score for 'KITTENS'. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto'. The piano part begins with a piano (p) dynamic marking. The lyrics are: '1. Three cun - ning lit tle kit - tens Were' and '2. But soon the ball of cot ton Was'.

play - ing in the barn; They found a ball of yarn; Said  
just a tan - gled heap—I went and took a peep; The

The second system of the musical score. The vocal melody continues with the lyrics: 'play - ing in the barn; They found a ball of yarn; Said just a tan - gled heap—I went and took a peep; The'. The piano accompaniment continues with chords and single notes.

they: "We'll mend our mit - tens; We have no socks to darn."  
mit - tens were for - got - ten; Those kit - tens were a - sleep!

The third system of the musical score. The vocal melody concludes with the lyrics: 'they: "We'll mend our mit - tens; We have no socks to darn." mit - tens were for - got - ten; Those kit - tens were a - sleep!'. The piano accompaniment concludes with a final chord and a double bar line.



1



2



3



4





## THE BOY AND THE BIRD

*Allegretto*

ROTE SONG

*mf* *p*

1. A boy once caught a lit tle wren; hm, hm, so,  
 2. He laughed a loud in sil ly glee; hm, hm, so,  
 3. The bird flew high and sang for joy; hm, hm, so,

*f* *p*

so: And bought a cage to put him in; hm,  
 so: Put in his hand right clum si ly; hm,  
 so: And laugh'd to scorn the stu pid boy; hm,

*poco rit.*

hm, so, so, hm, hm, so, so.  
 hm, so, so, hm, hm, so, so.  
 hm, so, so, hm, hm, so, so.

*poco rit.*



Repeat sign or



1

2

## THE BUTTERFLY

### ROTE SONG

1. Have you seen the but - ter - fly  
2. Quick from flow'r to flow'r he strays,

That roves a - mong the flow ers,  
All through the gar den dai - ly;

When the sun shine lights the sky  
Play ing in the gold en rays

And gilds the sum - mer flow ers?  
And ev - er flut - t'ring gai - ly.

## ON TIPTOE

ROTE SONG

L. Ormiston Chant

*Allegretto*

1. Like the gen - tly fall ing snow, Soft - ly we come  
 2. Like the breez - es thro' the grass, Gent ly steal ing  
 3. This is ba - by's slum ber song, Tell - ing we are

creep - ing; Light - ly step ping as we go,  
 near us; See how soft ly we can pass;  
 near her; If her sleep be short or long,

*Ped.*      \* *Ped.*      \* *Ped.*      \*

## REFRAIN

For our ba by's sleep - ing. } *pp*  
Ba - by must not hear us. } Tip - toe, To and fro,  
Wak - ing, we shall hear her. }

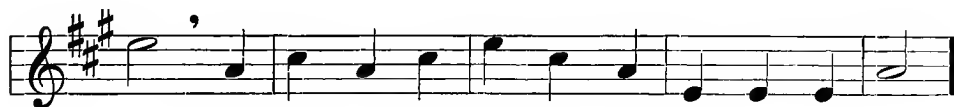
The first system of the musical score for 'ON TIPTOE'. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a melody of eighth and quarter notes. The piano accompaniment consists of chords and single notes. A double bar line separates the first two measures from the next two. The word 'REFRAIN' is written above the second measure of the vocal line. The lyrics are grouped by a large right curly brace, with the piano dynamic *pp* placed between the first and second lines of the lyrics.

Soft ly, soft - ly creep ing; Light ly step - ping

The second system of the musical score. The vocal melody continues with a similar rhythmic pattern. The piano accompaniment includes a sustained chord in the right hand and moving lines in the left hand. A double bar line is present after the second measure. The lyrics are written below the vocal staff.

as we go, While our ba - by's sleep - ing.

The third system of the musical score, concluding the piece. The vocal melody ends with a half note. The piano accompaniment features a final sustained chord in the right hand. A double bar line is at the end of the system. The lyrics are written below the vocal staff.





## THE TWO CUCKOOS

Mabel Hay Barrows-Mussey

German Folk-song

*Allegretto*



1. Cuck - oo, cuck - oo, lives in the clock;  
2. Cuck - oo, cuck oo, o - ver the seas;



Ev - 'ry hour dai ly, Out he flies gai ly:  
There no one winds you; There no one minds you:



Cuck oo, cuck oo, sings in the clock.  
Cuck oo, cuck oo, up in the trees.

## THE LITTLE ELF

John Kendrick Bangs

ROTE SONG

*Moderato*

The first system of the musical score is in 4/4 time with a key signature of one flat (B-flat). The vocal melody is written on a single staff, starting with a mezzo-forte (*mp*) dynamic and a piano (*p*) dynamic. The lyrics are: "I met a lit - tle Elf-man once, Down where the li - lies". The piano accompaniment is written for grand piano (treble and bass staves). It begins with a mezzo-forte (*mp*) dynamic and includes a piano (*p*) dynamic. The melody features a mix of eighth and quarter notes, with some rests.

*mp* *p*

I met a lit - tle Elf-man once, Down where the li - lies

*mp* *p*

The second system continues the musical score. The vocal melody starts with a mezzo-forte (*mp*) dynamic. The lyrics are: "grow; I asked him why he was so small, And". The piano accompaniment continues with a mezzo-forte (*mp*) dynamic. The melody includes a mix of eighth and quarter notes, with some rests.

*mp*

grow; I asked him why he was so small, And

*mp*

The third system concludes the musical score. The vocal melody starts with a piano (*p*) dynamic. The lyrics are: "why he did not grow. He slight - ly frowned, and". The piano accompaniment continues with a piano (*p*) dynamic. The melody includes a mix of eighth and quarter notes, with some rests.

*p*

why he did not grow. He slight - ly frowned, and

*p*

with his eye, He looked me 'thro' and thro': "I'm

*mf*

*mf*

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef with the same key signature. The lyrics are written below the vocal staff. Dynamic markings include a comma above the first measure, *mf* above the eighth measure, and *mf* above the thirteenth measure.

quite as big for me," said he, "As you are big for you; I'm

*p* *mf* *f*

*p* *mf* *f*

This system contains the next two staves. The vocal line continues with lyrics. Dynamic markings include *p* above the fifth measure, *mf* above the sixth measure, and *f* above the eighth measure. The piano accompaniment also has *p* above the fifth measure, *mf* above the sixth measure, and *f* above the eighth measure.

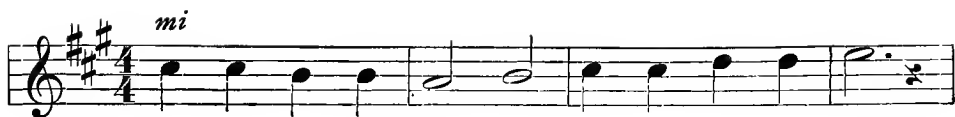
quite as big for me," said he, "As you are big for you."

*ritard.* *p* *mf*

*ritard.* *mf*

*Ped.* \*

This system contains the final two staves. The vocal line concludes with the lyrics. Dynamic markings include *ritard.* above the fifth measure, *p* above the sixth measure, and *mf* above the eighth measure. The piano accompaniment has *ritard.* above the fifth measure and *mf* above the sixth measure. The system ends with a *Ped.* marking and an asterisk.







## SPRING GRASSES

Sophia Bixby  
*Allegretto*

ROTE SONG

W. W. Gilchrist

*p*

1. Now in ear - ly spring-time, On the lawn are seen  
2. Down their roots go whisp -'ring "Dan - de - li on dear,

*poco cresc.*

Dain - ty lit - tle grass blades Clothed in dress - es green;  
Creep up to the sun - light, Spring-time now is here."

Warm'd by mer - ry sun-beams, Melt - ing off the snow,  
Soon a - mong the grass - es, Tho' the wind is cold,

*mp* *cresc.*

Nour-ished by good Moth-er Earth, the grass es grow.  
Lit tle Dan - de - li on Lifts its face of gold.

*mp* *cresc.*

This musical score is for the song 'Spring Grasses'. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The vocal line begins with a mezzo-forte (*mp*) dynamic and a crescendo (*cresc.*) marking. The piano accompaniment also starts at *mp* and includes a *cresc.* marking. The lyrics are: 'Nour-ished by good Moth-er Earth, the grass es grow. Lit tle Dan - de - li on Lifts its face of gold.'

CLOUDS IN MAY

*Andantino*

ROTE SONG

*p*

Snow - white clouds float gen - tly thro' the sky; The

*p e legato*

soft, mild, south - wind taught them how to fly.

This musical score is for the song 'Clouds in May', identified as a 'ROTE SONG'. It is marked 'Andantino' and is in 2/2 time. The key signature has two flats (B-flat and E-flat). The vocal line starts with a piano (*p*) dynamic. The piano accompaniment is marked 'p e legato'. The lyrics are: 'Snow - white clouds float gen - tly thro' the sky; The soft, mild, south - wind taught them how to fly.'



## MORNING HYMN

## ROTE SONG

*Andantino*

1. Two lit tle hands to work for thee;  
2. Two lit tle lips, kind words to speak;

The first system of the musical score is in 4/4 time, marked *Andantino*. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat). The piano part includes a *p* (piano) dynamic marking. The system concludes with a double bar line.

Two lit - tle feet to walk thy ways; Two shin-ing eyes thy  
Two lit - tle ears to hear thy call; One child-ish heart thy

The second system continues the melody and accompaniment. It includes a *cresc.* (crescendo) marking above the vocal line. The piano accompaniment also features a *cresc.* marking. The system ends with a double bar line.

works to see, And one clear voice to sing thy praise.  
way to seek, And lov - ing kind - ness show to all.

The third system concludes the piece. It features a final vocal phrase and piano accompaniment, ending with a double bar line. The piano part includes a *cresc.* marking.

## TWO LITTLE ROSES

Julia C. Ballard

ROTE SONG

Wm. Luton Wood

*Allegretto**mp*

1. One mer ry sum-mer day, Two ros - es were at  
2. They stole a - long my fence; They clam-bered up my

play; All at once they took a no - tion They would  
wall; They climbed in - to my win dow To

like to run a way. Queer lit - tle ros - es;  
make a morn ing call. Queer lit tle ros - es;

*mf*

Fun ny lit tle ros es, To want to run a -  
 Fun ny lit tle ros es, To make a morn - ing

*p*

way, To want to run a - way.  
 call, To make a morn ing call.

## CUCKOO

*Allegro*

1. Cuck - oo, cuck - oo! Tell me if you've ev - er heard A  
 2. Cuck - oo, cuck - oo! That's a ver - y eas - y song—Just  
 cuck oo, cuck - oo— Such a pret ty bird!  
 “Cuck oo, cuck oo”— Not a bit too long.

## PRETTY TULIP

ROTE SONG

Harvey Worthington Loomis

Arthur Edward Johnstone

*Allegretto*

*mp*

1. Pret ty tu lip, pret ty tu - lip, Shall I  
2. Pret ty tu lip, pret ty tu lip, If you

*mp*

*Ped.* \* *Ped.* \*

*cresc.* , *mf*

tell you why your cheeks are pink? Pret-ty tu lip, pret-ty  
give them hon - ey when they come, Pret-ty tu lip, pret-ty

*cresc.* *mf*

*dimin.* *p*

tu lip, Lit - tle bees have kissed your lips, I think.  
tu lip, They will thank you with a gen tle "hum."

*dimin.* *p*

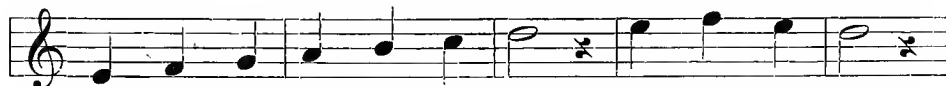
*Ped.* \*



## THE MAY QUEEN

*Allegretto*

1. Queen of the May; Bright as the day; Fair as the  
 2. Dance in a ring; Mer ri - ly sing; Hap - py as



love li est flow er that grows! Crown her with green;  
 rob ins that live in the trees! All in and out;



Beau-ti - ful queen; White as a li ly and sweet as a rose!  
 Cir-cling a - bout; Braid-ing the rib-bons that fly in the breeze.

## WHAT DID KATY DO?

ROTE SONG

*Allegro*

1. Fun - ny lit - tle Ka ty did Talks all night—  
 2. Cun-ning lit - tle Ka ty did Hopped right past,



What did Ka - ty do, sir? Tell me how you knew, sir;  
 Jump-ing to a gen - tian, Pay-ing no at ten tion.



“Ka - ty did,” or “Ka - ty did - n’t”—Which is right?  
 “Ka - ty - did, I wish you did - n’t Talk so fast.”

## GOD MAKE MY LIFE

ROTE SONG

Matilda Betham-Edwards

*Moderato*

,

1. God make my life a lit - tle light, With-in the world to glow ;  
 2. God make my life a lit - tle flow'r, That giveth joy to all ;  
 3. God make my life a lit - tle song, That comfort-eth the sad ;

A lit - tle flame that burneth bright, Wherev-er I may go.  
 Con - tent to bloom in na-tive bow'r, Al - tho' the place be small.  
 That help-eth oth-ers to be strong, And makes the sing-er glad.

*Ped.* \*

## AN AFTERNOON CALL

ROTE SONG

*Allegro*

1. Jack and Jill and Lit - tle Boy Blue, Jump ing  
 2. Each one said, "O try to wake up ! Tom - my



Joan and Cur ly Locks too, Went to call on  
Tuck er's read - y to sup." Still she slept, till



Lit - tle Bo - Peep; But when they knock'd, she was fast a - sleep.  
Lit - tle Boy Blue Blew up his horn with a "toot-toot - too!"

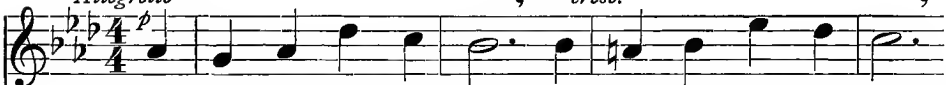
### THE FATHER'S LOVE.

Jane E. Leeson

ROTE SONG

*Allegretto*

*cresc.*



1. A lit tle child may know Our Fa - ther's name of Love ;  
2. The birds that sweet-ly sing, The moon that shines by night ;  
3. And ev 'ry star a bove, Set in the deep blue sky,



'Tis writ - ten on the earth be - low, And on the sky a - bove.  
With ev - 'ry ti - ny liv - ing thing Re-joic - ing in the light,  
All tell me that our God is love, All tell me he is nigh.



## AMERICA

Samuel Francis Smith

Henry Carey

1. My coun - try, 'tis of thee, Sweet land of lib er ty,  
 2. My na tive coun - try, thee, Land of the no ble free,  
 3. Let mu sic swell the breeze, And ring from all the trees  
 4. Our fa - ther's God ! to thee, Au thor of lib - er - ty,

The first system of the musical score for 'America'. It features a vocal melody in treble clef and a piano accompaniment in bass clef, both in 3/4 time with a key signature of one sharp (F#). The lyrics are printed below the vocal line.

Of thee I sing ; Land where my fa - thers died ; Land of the  
 Thy name I love ; I love thy rocks and rills, Thy woods and  
 Sweet free-dom's song ; Let mor - tal tongues a-wake ; Let all that  
 To thee we sing ; Long may our land be bright With freedom's

The second system of the musical score for 'America'. It continues the vocal melody and piano accompaniment from the first system. The lyrics are printed below the vocal line.

pil-grim's pride; From ev - 'ry moun-tain side Let Free-dom ring!  
 tem - pled hills; My heart with rap - ture thrills Like that a bove.  
 breathe par - take; Let rocks their si - lence break, The sound pro-long.  
 ho - ly light; Pro - tect us by thy might, Great God, our King!

## COME, THOU ALMIGHTY KING

Felice de Giardini

1. Come, thou Al might y King, Help us thy  
 2. Come, Ho - ly Com - fort er, Thy sa cred  
 name . to sing, Help us to praise !  
 wit ness bear, In this glad hour !  
 Fa ther all glo ri - ous, O'er all vic to ri - ous,  
 Thou, who al - might - y art, Now rule in ev - 'ry heart,  
 Come and reign o ver us, An - cient of days !  
 And ne'er from us de - part, Spir it of power !

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